THE RAGTIMER

SEPTEMBER 1971

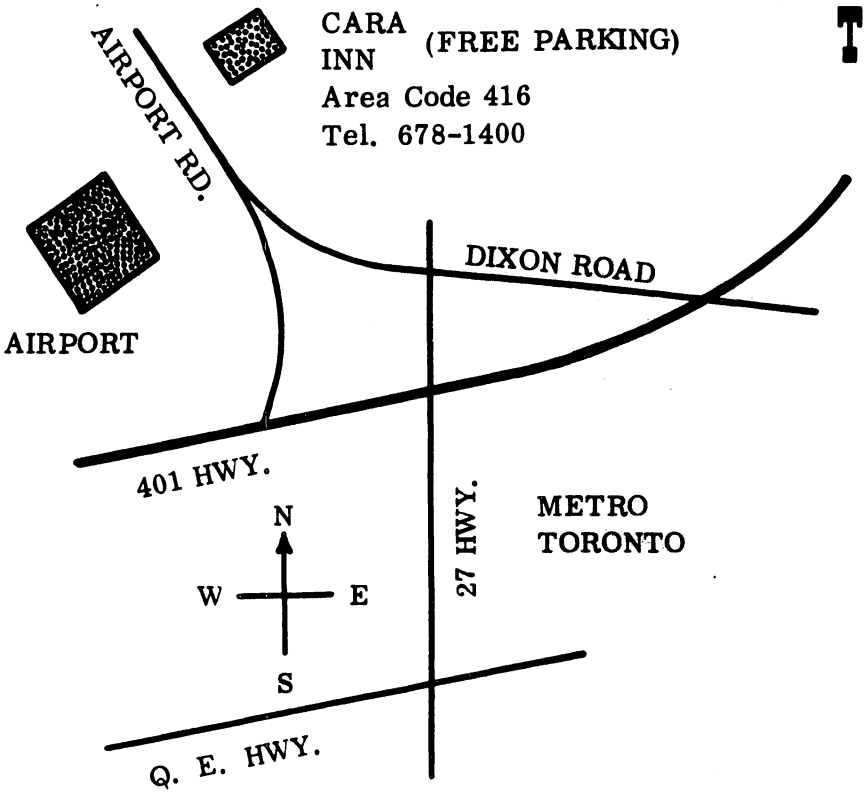
OCTOBER 1971

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

REMINDER



THE RAGTIME SOCIETY INC.

ANNUAL BASH

1971

SATURDAY
NOV. 6th

At CARA INN
6257 Airport Road

7th ANNUAL BASH

LOWER FLOOR
GUILDHALL & PEEL ROOMS

3:00 p. m. to 1:00 a. m.

DINNER 6:00 p. m.

CONTINUOUS BAR SERVICE

PRICE $8. 00 per person
(BAR SERVICE NOT INCLUDED)

JOIN IN THE FUN WITH
RAGTIME'S CELEBRITIES

FOR FURTHER PARTICULARS CONSULT THE RAGTIMER JULY - AUGUST 1971 ISSUE

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"AT THE TURN OF THE CENTURY"

Max Morath is scheduled to bring his show "At The Turn Of The Century" to Eaton's Auditorium in Toronto for one night, Thursday October 14th, 1971, at 8:30 p. m.

Tickets: $5. 50; $4. 50; $3. 00: Eaton's Auditorium Attractions Ticket Office.

Tickets also available at Coda Publications, 719 Yonge St., Toronto, Ont.

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RAGTIME...

UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

THINK BASH!
1971

We are looking forward to seeing you at the

CARA INN
Toronto

on
Nov. 6th.

Another year of ragtime is rolling along with "Bash time" (Nov. 6th) close at hand. The arrangements made look good. Best of all, we look for a heavy turnout of Society members. Apart from attending our own function, Toronto is fast becoming an interesting place to spend a vacation. Why not combine your planning? In any event we hope you make it to THE RAGTIME SOCIETY BASH 1971. The welcome "rag" will be unrolled and waiting.

The time has come again to ask for the continuation of your support in the form of membership renewal. When renewals come in, we feel that our efforts to keep the "ragtime flag" flying are well worthwhile. It is your encouragement that drives us on. Receipt of your renewal of membership is respectfully requested on or before December 31st of this year to cover the calendar year of 1972. Despite a sharp rise in postal and other costs we are holding to the same $5.00 subscription for individual memberships for the year 1972.

Be a salesman of RAGTIME. Sign up a new member! The renewal form attached to this issue of THE RAGTIMER carries a second application blank which can be used for this purpose.

Next year the SOCIETY celebrates its 10th anniversary. Its formal activities began January 1st, 1962. As we see it, 1972 should be used as a time to give the ragtime revival an extra push. Our SOCIETY will be doing its part and later we hope to announce something special to fit the occasion.

In this issue we are pleased to reprint a rag song entitled "PARISIAN RAG". The writers are Branen and Lange.

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Weston, Ontario, Canada. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $5.00 per year and includes all issues of THE RAGTIMER published during the current year. (1971 schedule anticipates six bi-monthly issues.)

A TIP OF OUR HAT TO THE MAPLE LEAF CLUB

The Record Review by Tex Wyndham in this issue of THE RAGTIMER is devoted to the results of a project by The Maple Leaf Club, an Lp record entitled "DAWN OF THE CENTURY RAGTIME ORCHESTRA".

We know that many of the members of our own Society are also members of The Maple Leaf Club. For those who are not, a few particulars are in order. The Maple Leaf Club held its first meeting on May 28th, 1967 with the notice for same published as a single page Volume 1 No. 1 of THE RAG TIMES on May 15th, 1967. Since then the club which started out at Los Angeles, California has become a virile widespread activity described as "America's Only Ragtime Organization". The Maple Leaf Club is a non-profit organization concerned with "Everything in the line of Ragtime". THE RAG TIMES became an excellent professional-like multi-page magazine and is their official bi-monthly publication featuring news of current ragtime events, ragtime record reviews, piano roll recuts, articles and pictures. Duplicated copies of rags are available to members at 75¢ each through the club's custom copy service. The membership fee is $3. 00 per year. The pleasure to be gained from a ragtime interest can be enjoyably increased through the addition of a membership in THE MAPLE LEAF CLUB, 5560 West 62nd Street, Los Angeles, California, 90056.

JOE JORDAN (1882 - 1971)

It is with regret that we announce the death of Joe Jordan.

Born in Cincinnati, Ohio in 1882, Joe was raised in St. Louis and lived in Tacoma, Washington from 1944 until his death Saturday September 11th, 1971 at the age of 89.

His musical career which spanned more than 70 years took him across the country and to Europe as a composer, instrumentalist, musical arranger and conductor for such stars as Louis Armstrong, Eddie Duchin, W. C. Handy and Jelly Roll Morton.

A prolific composer, Joe's ragtime compositions include Double Fudge (1902) J. J. J. (1905) and The Darkey Todalo (1910).

After moving to Tacoma, Joe Jordan continued to write music but also entered public life. He was the first Negro to serve in the State Attorney General's office and was a Republican candidate for state representative from the 27th district in 1966.

Another ragtime pioneer is gone but lives on through the music he gave us.

RECORD REVIEW

by
TEX
WYNDHAM

"Professor David E. Bourne Presents The Dawn Of The Century Ragtime Orchestra"

Selections: Dixie Blossoms; Portugese Rag; Sweetmeats; Ma Pickaninny Babe; Slavery Days; Silver Bell; Miss Dixie; Cubanola Glide; I Want To Be In Dixie; Peaceful Henry; Alexander's Ragtime Band; Repasz Band.

Personnel: David E. Bourne, cornet; Jack Langlos, trumpet; Mike Baird, clarinet; Dave Kennedy, trombone; Jack Malek and Donna McCluer, violins; Dick Zimmerman, piano; Art Levin, tuba; Roy Roten, percussion.

Available @ $5. 25 postpaid ($6. 25 outside the U. S. A.) from

The Maple Leaf Club,
5560 West 62nd Street,
Los Angeles, California, 90056.

After traditional jazz had lain pretty much dormant for about a decade, a group of young musicians and record collectors on the West Coast coalesced around a trumpet player named Lu Watters. In the early 1940's their Yerba Buena Jazz Band spearheaded the revival of interest in traditional jazz and ragtime that has continued unabated, with some ebbs and flows.

Since that time, activity in traditional jazz and related music has always remained at a generally higher level on the West Coast than elsewhere in the U. S. A. Perhaps it is not surprising, then, that a few years after the demise of the lamented Ragtime Review, the Los Angeles-based Maple Leaf Club sprung up to carry on the banner of ragtime -- the only organization in this country currently doing so. This group not only holds monthly ragtime parties, but also publishes a newsletter, provides a copy service for ragtime sheet music and now (to get at last to the reason the club is being discussed here) is distributing an Lp of newly-recorded band ragtime.

Maybe the Watters influence is still strong in California, because the Dawn Of The Century Ragtime Orchestra has a typical West Coast approach -- a full, rich, unified ensemble sound, and a solid rhythm section that has plenty of bottom and power. Moreover, the nine musicians play with an obvious understanding and love for the music that is communicated directly to the listener. The overall effect is so successful that one would have to be a grim and hard critic indeed to dwell on the occasional uncertainties (and they are infrequent) that can be heard in the music.

The rhythm is firm and crisp, rolling the tunes along with an effortless, good-natured, toe-tapping beat. However, this band is not a "hot" band and is most definitely not out to jazz up a few ragtime numbers. Eleven of the twelve tunes are played from authentic ragtime arrangements from the pre-jazz years, performed with careful attention to dynamics and precise execution. No solos here, either -- sticking to the printed notes, it's ensemble all the way, although the lead changes at times from brass to clarinet to violin and, at one brief spot in the trio of the Irving Berlin-Ted Snyder tune "I Want To Be In Dixie" to piano -- surprisingly enough the only emphasis on piano in an entire album of music composed principally for piano.

It's a nigh impossible job to assemble and rehearse, on a part-time, just-for-the-love-of-it basis, a nine-piece band made up of musicians with that combination of reading skill, playing ability, and interest in ragtime to do justice to a set of ragtime arrangements. For that reason, most previous attempts to record band ragtime have suffered from serious flaws in execution. However, as the liner notes make clear, the Dawn Of The Century Ragtime Orchestra is a group of schooled, experienced, first-class musicians who bring the Lp off beautifully and make it sound easy in the bargain.

The program is impeccably selected. Rather than concentrating on the existing arrangements of the better-known but more pianistic rags, the band turns to material by good ragtime composers who also worked in a wider range of popular musical forms and were probably more familiar with writing melodic lines that could be performed in a variety of ways. Possibly for this reason, the songs lend themselves beautifully to band performances. Moreover, the arrangements are also well chosen; each repeat of a strain introduces some new idea and all the performances build to a nice, big, brassy, spirited conclusion.

Percy Wenrich, one of the better ragtime composers in the class just below Joplin, Scott and Lamb, is represented by three numbers -- "Dixie Blossoms", "Silver Bell" and "Sweetmeats". Ragtime fans will also recognize the names of Charles L. Johnson ("Ma Pickaninny Babe"), Irving Berlin ("Alexander's Ragtime Band"), Harry Von Tilzer ("Cubanola Glide"), and others. Arrangements are also by reasonably well-known names, J. Bodewalt Lampe and Harry J. Lincoln being among them.

Not all of the tunes are strictly rags. "Repasz Band" is a 6/8 march, "Ma Pickaninny Babe" is a scottische (and a delightful, lilting one too), and there are a few other tunes that fall somewhat into the cakewalk-march category. But the gay spirit of ragtime abounds throughout even these, and they give a pleasant variety to the Lp.

The program is filled out by clarinetist Baird's arrangement of "Portugese Rag", a piano number he wrote in 1968. It's a fine tune, with Latin tinges and some bittersweet minor twists, that is well suited to the band's approach.

I suppose this record will have to run the gauntlet of those ragtimers who say that if it's not played on a solo piano, it isn't ragtime. Same thing with the contingent that can't imagine a ragtime album without a single tune by Joplin, Scott or Lamb. My advice to them is to get this Lp and try hard to listen with open ears. I recommend it without hesitation, from the opening notes of the band sailing into "Dixie Blossoms" to the last exhilarating strain of "Repasz Band". I think most of you will agree.

"Parisian Rag."

by Branen and Lange.

Moderato.
Piano.
f
Vamp.
p
stacc.
There goes that tune, won-der-ful tune, Come a-long hon-ey,
Pa-ris K. Y, there you and I, Danced to that mus-ic,
feel like a loon, Oh! what a treat, hope they re-peat,
oh me, oh my, They think it's new, I'm tell-ing you,

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Here is where your hon - ey's goin' to dance you off your feet,
O - ver in the coun - try where you have to Par - lez - vous,
stacc.
Squeez-ing is bliss, so is a kiss, Love is di-vine but
Say look-a here, you're out of gear, All the time buz - zing
noth - ing like this, Take all my wa - ges,
in - to my ear, Stop your ro - man - cing,
some-bod - y stage us, What a con - ta - gious tune.
just keep a dan - cing, To that en - tran - cing tune.
rit.

Chorus.

Oh! that Pa - ri - si - an Rag,__ Pa - ri - si - an Rag,__ Pa -
p-f
ri - si - an Rag,__ Oh! my,_____ It's such a
thril - ling, kill - ing, heav - en - ly drag,__
Keep right on a - glid - ing got no time___ to lag,__

Sing to me oh ___ sir, cling to me clos - er,
Don't let your cour - age sag; ___ There comes a
feel - ing, steal - ing, when you and I, ___
1
2
Do that Pa - ri - si - an Rag. Oh! that Pa - Rag. ___
f

FOR THE RECORD

The Toronto Daily Star of November 28, 1970 carried a column by its staff writer PATRICK SCOTT entitled "Treasures Of Two Ragtime Composers Are Preserved On Record". An excerpt of the passage believed to be of interest to ragtimers generally is set out below. These records will be recognized by some members as a reissue.

TREASURES OF TWO RAGTIME COMPOSERS ARE PRESERVED ON RECORD

There is ragtime and there is ragtime.

A comprehension of this unalterable fact of life is essential to any real appreciation of the unique service rendered by Professor John W. (Knocky) Parker and Audiophile Records in preserving for posterity the complete piano works of the two most influential, prolific and revered of America's ragtime composers, Scott Joplin and James Scott.

Their work should not be confused with the sawdust-filled strains to be found, rightfully at the bottom of every carefully stained spittoon in every carefully simulated saloon masquerading these nights as a ragtime rendezvous; nor should Prof. Parker's performance of it be associated even remotely with the ham-handed, arm-banded, stripe-shirted, funny-hatted, tack-hammered travesty of ragtime piano that has given the real thing a lasting bad name.

Real ragtime, which is to say the classic genre represented by Parker and Audiophile in both repertoire and rendition, is the most delicately graceful of all the many diverse branches that form the family tree of jazz. It is much more redolent of lace-curtained front parlors and expensive brandy than of smoke-filled back rooms and beer by the bucket. This is because classic ragtime, which first took shape in the 1880's, bears a closer resemblance, both musically and spiritually, than any other form of American popular music to the classical recital piano of the European salon.

It is not coincidence that Scott Joplin, generally regarded as the originator of ragtime, took his childhood piano lessons (in Texarkana, Tex.) from a German professor and that his whole training was steeped in the European tradition; and that Parker, generally regarded as ragtime's most respectful (and respectable) latter-day exponent, is not only a genuine professor - of English, at Kentucky's Wesleyan College - but a classically tutored musician.

Parker's recital of the complete Joplin repertoire of 50 piano selections on a two-disc Audiophile album (AP 71-72) could just as well have been performed, technical circumstances permitting, in the late 1800's when the numbers were written. Thankfully, it was not, since the exemplary Audiophile sound quality was not then extant, but in the purely esthetic respect Parker gives priority to the two most important elements of ragtime piano, which in so many less dedicated hands have become the two most neglected - grace and beauty.

James Scott, Joplin's most devoted disciple, celebrated those qualities in one of his most famous compositions, entitled Grace And Beauty, and Parker again pays them

homage in his recital of Scott's 34-piano works on Audiophile's companion double-disc set (AP 76-77). Together these two albums make up the most distinguished solo ragtime collection available on record - but, beyond that, they also constitute a timeless treasure trove for all piano devotees.

The Joplin-Scott compositions are much more akin-structurally, harmonically and most of all in their sunny serenity-to the country dances of Schubert and the waltzes of Chopin than to the roughhouse raucousness that has become synonymous with ragtime. Indeed, some of them are waltzes and all of them are dances, suffused with great melodic charm, and the key to their proper performance is a strict adherence to tempo (almost all ragtime these days is played at least twice as fast as it should be) and physical restraint.

Prof. Parker possesses and employs this key with unsurpassed skill, and the results are a work of art.

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NEWPORT JAZZ FESTIVAL

July 1 to.....1971

The Festival came to a sad end this year despite the hard work of George Wein and those with whom he was associated. Will there be another Festival? Time and events of the future will supply that answer. Even so it was still an occasion when that itchy feeling of an oncoming renewal of a ragtime revival was present as late as the third day when Eubie Blake and Willie the Lion Smith made their crowd pleasing appearances.

The following appeared in Whitney Balliett's "Musical Events" in the July 17, 1971 issue of "THE NEW YORKER".

"Saturday: Eubie Blake, the eighty-eight-year-old composer and pianist, started things off this afternoon, and he was a delight. He played a ragtime piece, his fingers Jack-be-nimble, and he jazzed up "The Merry Widow Waltz". He played a Cole Porter number and he did his own "Memories Of You" and "I'm Just Wild About Harry". He did them all as he would have done them seventy years ago, and they had a cheerful, innocent, take-me-out-to-the-ballgame air. Willie the Lion Smith, a crackling seventy-three, followed with four supreme numbers, including a novelty piece called "Hot Ginger And Dynamite", which he sang very well. Both Blake's and Smith's styles cry out for drum accompaniment (wire brushes and no foot pedal), and it was too bad somebody didn't sit in."

Later in the evening of that day the trouble began and youth took over. Whitney Balliett closed his column with a final commentary.

"It was the seventeenth Newport Jazz Festival, and, things being the way they are, it may well be the last major festival of any kind anywhere. About the only invulnerable place you could hold another one would be Radio City Music Hall."

SOMETHING DOING...

JOHN ARPIN	- at the Waldorf-Astoria, 8:30 p. m. to 12:30 a. m. in Toronto
KEN MAYHERCY	- "Ragtime $ Bill", Red-Dog Saloon, Cincinnati, Ohio
MIKE MONTGOMERY	- The Dakota Inn, Rathskeller, Detroit, Fri. Nights
MAX MORATH	- on the road with his show "At The Turn Of The Century" (see also page 2 in this issue)
BOB SEELEY	- Ted's Pub & Parlor, Pontiac, Mich., Wed. thru Sat. Dakota Inn, Detroit, Mich., Sun.
TREBOR TICHENOR	- and the Saint Louis Ragtimers can be heard on The Goldenrod Showboat in St. Louis, Missouri
PETER TURNER	- at The Bird Cage, Cambridge, England
TEX WYNDHAM	- and The Red Lion Jazz Band, at The Surry Restaurant 1100 Philadelphia Pike, Wilmington, Del.

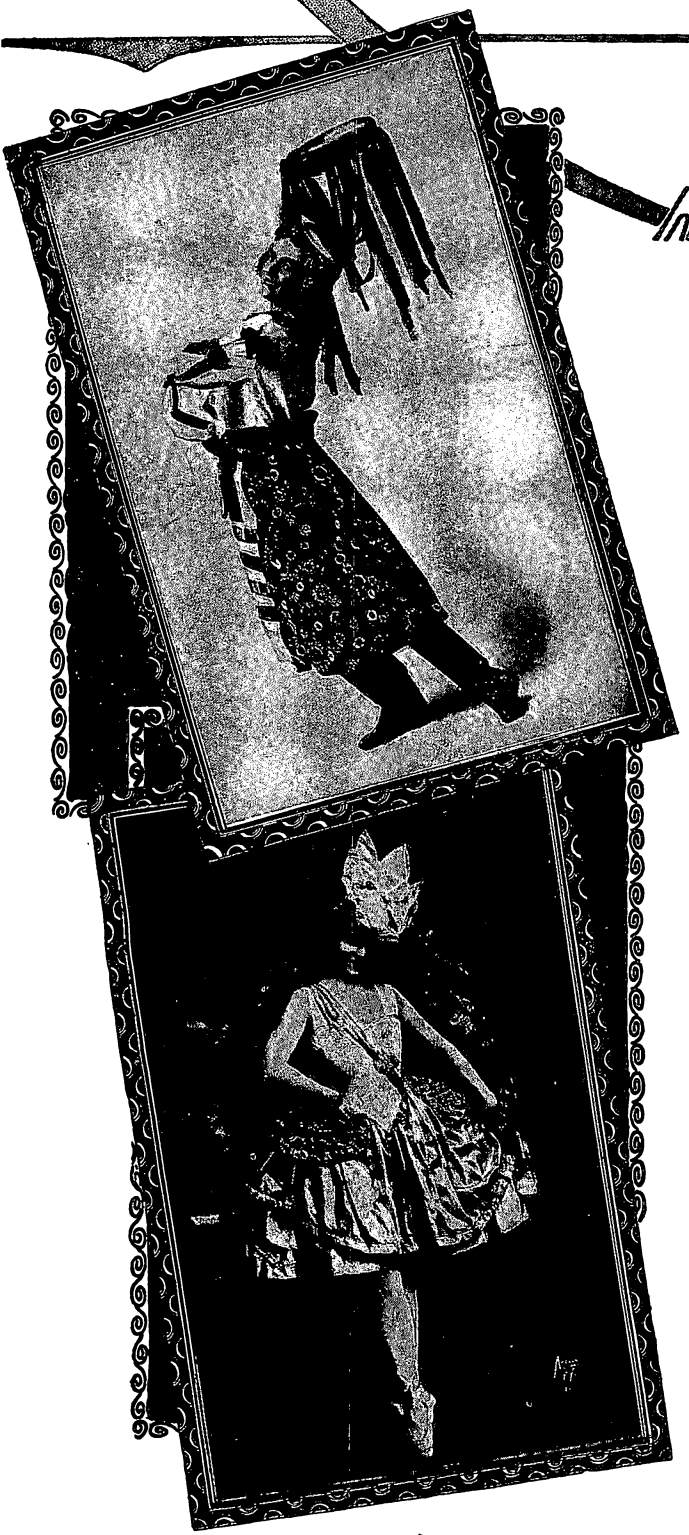
PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

Russian Rag

by George L. Cobb

Interpolating the World famous "Prelude"

by Rachmaninoff



Originally Introduced on the American Stage

by Mlle. Rhea

Will Rossiter
The Chicago Publisher
173 West Madison Street
CHICAGO, ILL.